



**TROIS**  
**TRIOS**  
concertants  
pour  
**FLÛTE, VIOLON et VIOLONCELLE**  
composés  
par  
**J. PLEYEL.**

N<sup>o</sup>2303.

1<sup>er</sup> Livre des Trios de Flûte.

OP.73.

N<sup>o</sup> 1. 2. 3.

Nouvelle Edition.

*Propriété de l'Éditeur.*

OFFENBACH & M, chez JEAN ANDRÉ.

## Violino.

J. Pleyel, op. 73 N°1.

**Trio I.** *Allegro.*

The score is written for Violino. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *Allegro.* The dynamics range from *p* (piano) to *ff* (fortissimo). The piece is divided into sections marked *A* and *B*. The score concludes with a double bar line and a final chord.

This page contains ten staves of musical notation for a violin. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings. The first staff features a complex, fast-moving melodic line. The second staff continues this line with some rests. The third staff includes trills marked 'tr'. The fourth staff begins with a 'C' time signature change. The fifth staff has dynamic markings 'f' and 'ff'. The sixth staff includes a crescendo marking 'cres: f' and a piano marking 'p'. The seventh staff has a piano marking 'p' and a series of eighth notes. The eighth staff is a continuous eighth-note pattern. The ninth staff has a 'D' time signature change. The tenth staff ends with a first ending bracket marked '1'.

# Violino.

A musical score for Violino, consisting of 11 staves of music. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *p* (piano), *f* (forte), *cresc* (crescendo), and *dol* (dolce). There are also some letters above the staves, possibly indicating fingerings or specific notes: 'F' on the second staff, 'F' on the fifth staff, 'G 1' on the seventh staff, and 'dol' on the eleventh staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and some complex passages with many beamed notes.

## Violino.

A page of musical notation for a Violino (Violin) part, page 5. The music is written on ten staves in G major (one sharp). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *cresc.*, *f*, *tr*, *ff*, *p*, and *fx*. There are also articulation marks like 'H' and 'I'. The piece concludes with a double bar line.

Violino.

*cresc.*

*f*

*tr*

*ff*

*p*

*fx*

1 2 3 4 5

**Rondo.** Polonaise.

Violino. Polonaise. Rondo.

*p pizz.*

*arco.*

*pizz*

*arco dol.*

*dol.*

*cresc.*

*1*

The score is written for Violino in G major, 3/4 time. It begins with a Rondo section marked 'Polonaise.' The first staff starts with a piano (*p*) pizzicato (*pizz.*) texture. The second staff transitions to arco (*arco.*). The third staff continues the arco texture. The fourth staff introduces a second ending marked with a '2' and returns to pizzicato (*pizz*). The fifth staff features a dynamic shift to *arco dol.* with a crescendo hairpin. The sixth staff continues the *dol.* texture. The seventh staff shows a more complex rhythmic pattern. The eighth staff is marked with a '1' and features a crescendo (*cresc.*). The final staff concludes the piece with a first ending marked '1'.

# Violino.

7

Violino musical score page 7. The score is written for a violin in G major (one sharp) and 4/4 time. It consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The first measure of the first staff is marked with a 'B' above the staff and 'pizz.' below it. The second staff is marked with 'arco.' below it. The third staff is marked with 'p' below it. The fourth staff is marked with '2' above it and 'p' below it. The fifth staff is marked with 'C' above it and 'p' below it. The sixth staff is marked with '2' above it and 'p' below it. The seventh staff is marked with 'cres.' below it. The eighth staff is marked with '1' above it and 'pizz.' below it. The ninth staff is marked with 'arco.' below it. The tenth staff is marked with 'f' below it. The eleventh staff is marked with 'p' below it. The score ends with a double bar line.

# Werke für die Flöte.

## II. Uebersichts-Tafel: Flöten-Trios.

### Flöten-Trios.

#### Flöte, Violine & Viola.

**Beethoven, L. v., Op. 25. Serenade, D dur** *M 3*  
(Original) . . . . . Bog. \*6

#### Flöte, Violine & Violoncello.

**Beethoven, Op. 25. Serenade, D dur, Bog. \*6**  
**Kummer, Gasp., Op. 32. Trio, F dur** *1 50*  
**Mozart, W. A., Drei leichte Trios** (Neue, sorgfältig durchgesehene und bezeichnete Ausgabe).

No. 1. C dur, No. 2. D dur . . . . . à 1 20  
No. 3. F dur . . . . . — 80  
**Pleyel, J., Op. 73. 3 Trios concertants.**  
No. 1. 2. . . . . à Bog. \*6  
No. 3. . . . . Bog. \*5 1/2

#### Flöte, Violine mit Guitarre.

**Garulli, F., Ouverture de l'opéra »Barbier de Séville« (Rossini)** . . . . . 2 —  
— **Ouverture zu »Tancrède« (Rossini)** . . . . . 2 —  
— **Ouverture zu »Gazza ladra« (Rossini)** . . . . . 2 60

**Küffner, J., Op. 2. Sérénade, G dur** . . . . . 3 —  
— **Op. 4. Sérénade, A moll** . . . . . 2 50  
— **Op. 6. Sérénade, A dur** . . . . . 2 50  
— **Op. 110. Notturmo, C dur** . . . . . 1 80

**Kummer, G., Op. 81. Serenade, D dur** . . . . . 2 50  
— **Op. 92. Trois Divertissements.**  
No. 1. 2. 3. . . . . à 2 —

**Lauterbacher Walzer** . . . . . — 50  
**Mozart, W. A., Don Juan, Oper,**  
compl. (C. Will) . . . . . 10 —

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Op. 6. Muette (Auber) . . . . . 1 50  
Op. 15. Oberon (Weber) . . . . . 1 50  
Op. 18. I Montecchi ed I Capul. (Bellini) . . . . . 1 50  
Op. 20. Tell (Rossini) . . . . . 1 50  
Op. 21. Norma, 1tes Potpourri (Bellini) . . . . . 1 50  
Op. 22. Norma, 2tes Potpourri (Bellini) . . . . . 1 50  
Op. 23. Sonnambula, 1tes Potpourri (Bellini) . . . . . 1 50  
Op. 24. Sonnambula, 2tes Potpourri (Bellini) . . . . . 1 50  
Op. 25. Straniera, 1tes Potpourri (Bellini) . . . . . 1 50  
Op. 31. Straniera, 2tes Potpourri (Bellini) . . . . . 1 50

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No. 1. Martha . . . . . Flöte 2 60  
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No. 3. Indra . . . . . Flöte 2 60  
No. 4. Huguenots . . . . . Meyerbeer 2 60  
No. 5. Belisar . . . . . Donizetti 2 60  
No. 6. Zampa . . . . . Hérold 1 80

**Spintler, Chr., Op. 83. Amusement sur »Trovatore« de Verdi** . . . . . 1 50  
— **Op. 84. Souvenir de Donizetti. Amusement sur un thème de »Torquato Tasso«** . . . . . 1 30

#### Flöte, Violine & Piano.

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No. 6. 2 Volkslieder, (Bitte an den Mond, Des Buben Herzeleid) . . . . . 1 50  
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No. 8. Andante aus Piano-Quint. op. 16, Beethoven . . . . . 2 —  
No. 9. Scherzo aus Piano-Trio op. 38, Beethoven . . . . . 1 30

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1 Bass-Stimme ad lib. . . . . 40

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— **Op. 6. Sérénade, A dur** . . . . . 3 —  
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Op. 21b. Norma, 1. Potpourri, Bellini . . . . . 2 60  
Op. 22b. Norma, 2. Potpourri, Bellini . . . . . 2 60  
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(\* à No. 60 S.).  
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— **Op. 6. Sérénade, A dur** . . . . . 3 —  
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Op. 22b. Norma, 2tes Potp., Bellini . . . . . 2 60  
Op. 23b. Sonnambula, 1tes Potp., Bellini . . . . . 2 60  
Op. 24b. Sonnambula, 2tes Potp., Bellini . . . . . 2 60  
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**TROIS**  
**TRIOS**  
concertants  
pour  
**FLÛTE, VIOLON et VIOLONCELLE**  
composés  
par

**J. PLEYEL.**

1<sup>er</sup> Livre des Trios de Flûte.

N<sup>o</sup> 2303.

OP. 73.

N<sup>o</sup> 1. 2. 3.

Nouvelle Edition.

*Propriété de l'Éditeur.*

OFFENBACH & M<sup>re</sup> JEAN ANDRÉ.

## Violino.

J. Pleyel, op. 73. N° 2.

**Trio II.** *Allegro.*

*p* *f* *p* *cresc.* *f* *1 A* *p* *f*

# Violino.

9

This page of a violin score contains ten staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures (4/4), and dynamic markings. The first staff begins with a trill (tr.) and a fermata. The second staff features a piano (p) marking and a forte (f) marking. The third staff has a crescendo (cresc.) marking. The fourth staff includes a first ending bracket (1). The fifth staff has a first ending bracket (1) and a first ending bracket (1). The sixth staff has a first ending bracket (1) and a first ending bracket (1). The seventh staff has a first ending bracket (1) and a first ending bracket (1). The eighth staff has a first ending bracket (1) and a first ending bracket (1). The ninth staff has a first ending bracket (1) and a first ending bracket (1). The tenth staff has a first ending bracket (1) and a first ending bracket (1).

## Violino.

**B**

Violino musical score, measures 1-12. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The first measure is marked with a piano (*p*) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff continues the melody, with a piano (*p*) dynamic marking. The third staff shows a change in texture with more complex rhythmic figures. The fourth staff features a forte (*f*) dynamic marking. The fifth staff includes a first ending bracket labeled '1'. The sixth staff continues the melodic line. The seventh staff shows a change in texture with more complex rhythmic figures. The eighth staff features a forte (*f*) dynamic marking. The ninth staff continues the melodic line. The tenth staff begins with a new section marked with a 'C' time signature change to common time (C). The music continues with a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final measure of the page is marked with a trill (*tr*) dynamic.

Violino musical score, first system (measures 1-12). The music is in 2/4 time, key of B-flat major. It begins with a treble clef and a key signature of two flats. The first measure has an accent (>) over the eighth note. The second measure has a dynamic marking of *p* (piano). The third measure has a dynamic marking of *f* (forte). The fourth measure has a dynamic marking of *f* (forte). The fifth measure has a dynamic marking of *f* (forte). The sixth measure has a dynamic marking of *f* (forte). The seventh measure has a dynamic marking of *f* (forte). The eighth measure has a dynamic marking of *f* (forte). The ninth measure has a dynamic marking of *f* (forte). The tenth measure has a dynamic marking of *f* (forte). The eleventh measure has a dynamic marking of *f* (forte). The twelfth measure has a dynamic marking of *f* (forte). The system ends with a double bar line.

Romanza. *Andante.*

Violino musical score, second system (measures 13-24). The music is in 3/4 time, key of B-flat major. It begins with a treble clef and a key signature of two flats. The first measure has a dynamic marking of *p* (piano). The second measure has a dynamic marking of *p* (piano). The third measure has a dynamic marking of *p* (piano). The fourth measure has a dynamic marking of *p* (piano). The fifth measure has a dynamic marking of *p* (piano). The sixth measure has a dynamic marking of *p* (piano). The seventh measure has a dynamic marking of *p* (piano). The eighth measure has a dynamic marking of *p* (piano). The ninth measure has a dynamic marking of *p* (piano). The tenth measure has a dynamic marking of *p* (piano). The eleventh measure has a dynamic marking of *p* (piano). The twelfth measure has a dynamic marking of *p* (piano). The thirteenth measure has a dynamic marking of *p* (piano). The fourteenth measure has a dynamic marking of *p* (piano). The fifteenth measure has a dynamic marking of *p* (piano). The sixteenth measure has a dynamic marking of *p* (piano). The seventeenth measure has a dynamic marking of *p* (piano). The eighteenth measure has a dynamic marking of *p* (piano). The nineteenth measure has a dynamic marking of *p* (piano). The twentieth measure has a dynamic marking of *p* (piano). The twenty-first measure has a dynamic marking of *p* (piano). The twenty-second measure has a dynamic marking of *p* (piano). The twenty-third measure has a dynamic marking of *p* (piano). The twenty-fourth measure has a dynamic marking of *p* (piano). The system ends with a double bar line.

*pp*

## Violino.

## Rondo. Allegretto.

Violino. Rondo. Allegretto.

The score is written for Violino in 2/4 time. It consists of 12 staves of music. The key signature has one sharp (F#). The tempo is Allegretto. The piece is marked Rondo.

Key markings and features include:

- Staff 1:** *p* *pixx*
- Staff 2:** *p* *arco*
- Staff 3:** *cres.* *f* (first ending bracket)
- Staff 4:** *p*
- Staff 5:** Section A begins with a repeat sign and a first ending bracket.
- Staff 6:** Section A continues with a first ending bracket.
- Staff 7:** *pixx* *p* *arco* *p* *cres.* *f* (second ending bracket)
- Staff 8:** *f* (third ending bracket)
- Staff 9:** Section B begins with a repeat sign and a first ending bracket.
- Staff 10:** Section B continues with a first ending bracket.
- Staff 11:** *f* *arco*
- Staff 12:** *f*

# Violino.

13

Violino musical score page 13. The page contains 12 staves of music. The first staff begins with a treble clef and a key signature of one flat. The second staff has a 'C' time signature. The third staff has a 'C' time signature. The fourth staff has a 'C' time signature. The fifth staff has a 'C' time signature. The sixth staff has a 'C' time signature. The seventh staff has a 'C' time signature. The eighth staff has a 'C' time signature. The ninth staff has a 'C' time signature. The tenth staff has a 'C' time signature. The eleventh staff has a 'C' time signature. The twelfth staff has a 'C' time signature. The music features various dynamics including *p*, *ppix.*, *arco*, *p*, *cres.*, *f*, and *pp*. There are also first endings marked with '1'.

## Violino.

J. Pleyel, op. 73, n.º 3.

**Trio III.** *All.º. vivace.*

*f* *p* *A* *p* *cres.* *f* *cres.* *ff* *p* *B* *cres.* *C*



## Violino.

Violino musical score page 15, featuring 13 staves of music in G major (one sharp). The score includes various musical notations such as treble clefs, key signatures, time signatures, and dynamic markings.

Key markings and features include:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a half note chord. The fifth measure contains a half note chord. The sixth measure contains a half note chord. The seventh measure contains a half note chord. The eighth measure contains a half note chord. The ninth measure contains a half note chord. The tenth measure contains a half note chord. The eleventh measure contains a half note chord. The twelfth measure contains a half note chord. The thirteenth measure contains a half note chord. The fourteenth measure contains a half note chord. The fifteenth measure contains a half note chord. The sixteenth measure contains a half note chord. The seventeenth measure contains a half note chord. The eighteenth measure contains a half note chord. The nineteenth measure contains a half note chord. The twentieth measure contains a half note chord. The twenty-first measure contains a half note chord. The twenty-second measure contains a half note chord. The twenty-third measure contains a half note chord. The twenty-fourth measure contains a half note chord. The twenty-fifth measure contains a half note chord. The twenty-sixth measure contains a half note chord. The twenty-seventh measure contains a half note chord. The twenty-eighth measure contains a half note chord. The twenty-ninth measure contains a half note chord. The thirtieth measure contains a half note chord. The thirty-first measure contains a half note chord. The thirty-second measure contains a half note chord. The thirty-third measure contains a half note chord. The thirty-fourth measure contains a half note chord. The thirty-fifth measure contains a half note chord. The thirty-sixth measure contains a half note chord. The thirty-seventh measure contains a half note chord. The thirty-eighth measure contains a half note chord. The thirty-ninth measure contains a half note chord. The fortieth measure contains a half note chord. The forty-first measure contains a half note chord. The forty-second measure contains a half note chord. The forty-third measure contains a half note chord. The forty-fourth measure contains a half note chord. The forty-fifth measure contains a half note chord. The forty-sixth measure contains a half note chord. The forty-seventh measure contains a half note chord. The forty-eighth measure contains a half note chord. The forty-ninth measure contains a half note chord. The fiftieth measure contains a half note chord. The fifty-first measure contains a half note chord. The fifty-second measure contains a half note chord. The fifty-third measure contains a half note chord. The fifty-fourth measure contains a half note chord. The fifty-fifth measure contains a half note chord. The fifty-sixth measure contains a half note chord. The fifty-seventh measure contains a half note chord. The fifty-eighth measure contains a half note chord. The fifty-ninth measure contains a half note chord. The sixtieth measure contains a half note chord. The sixty-first measure contains a half note chord. The sixty-second measure contains a half note chord. The sixty-third measure contains a half note chord. The sixty-fourth measure contains a half note chord. The sixty-fifth measure contains a half note chord. The sixty-sixth measure contains a half note chord. The sixty-seventh measure contains a half note chord. The sixty-eighth measure contains a half note chord. The sixty-ninth measure contains a half note chord. The seventieth measure contains a half note chord. The seventy-first measure contains a half note chord. The seventy-second measure contains a half note chord. The seventy-third measure contains a half note chord. The seventy-fourth measure contains a half note chord. The seventy-fifth measure contains a half note chord. The seventy-sixth measure contains a half note chord. The seventy-seventh measure contains a half note chord. The seventy-eighth measure contains a half note chord. The seventy-ninth measure contains a half note chord. The eightieth measure contains a half note chord. The eighty-first measure contains a half note chord. The eighty-second measure contains a half note chord. The eighty-third measure contains a half note chord. The eighty-fourth measure contains a half note chord. The eighty-fifth measure contains a half note chord. The eighty-sixth measure contains a half note chord. The eighty-seventh measure contains a half note chord. The eighty-eighth measure contains a half note chord. The eighty-ninth measure contains a half note chord. The ninetieth measure contains a half note chord. The hundredth measure contains a half note chord. The hundred-first measure contains a half note chord. The hundred-second measure contains a half note chord. The hundred-third measure contains a half note chord. The hundred-fourth measure contains a half note chord. The hundred-fifth measure contains a half note chord. The hundred-sixth measure contains a half note chord. The hundred-seventh measure contains a half note chord. The hundred-eighth measure contains a half note chord. The hundred-ninth measure contains a half note chord. The hundredth measure contains a half note chord.
- Staff 2:** Contains a first ending bracket (1) and a second ending bracket (2).
- Staff 3:** Includes a *cresc.* marking and a *f* (forte) dynamic.
- Staff 4:** Includes a *cresc.* marking and a *f* (forte) dynamic.
- Staff 5:** Includes a *p* (piano) dynamic and a *f* (forte) dynamic.
- Staff 6:** Includes a *p* (piano) dynamic and a *f* (forte) dynamic.
- Staff 7:** Includes a *p* (piano) dynamic and a *f* (forte) dynamic.
- Staff 8:** Includes a *p* (piano) dynamic and a *f* (forte) dynamic.
- Staff 9:** Includes a *p* (piano) dynamic and a *f* (forte) dynamic.
- Staff 10:** Includes a *p* (piano) dynamic and a *f* (forte) dynamic.
- Staff 11:** Includes a *p* (piano) dynamic and a *f* (forte) dynamic.
- Staff 12:** Includes a *p* (piano) dynamic and a *f* (forte) dynamic.
- Staff 13:** Includes a *p* (piano) dynamic and a *f* (forte) dynamic.

## Violino

Violino musical score page 16. The page contains ten staves of music in G major (one sharp). The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The music consists of continuous eighth-note patterns. The second staff continues the eighth-note patterns. The third staff continues the eighth-note patterns. The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The music consists of continuous eighth-note patterns. The fifth staff continues the eighth-note patterns. The sixth staff continues the eighth-note patterns. The seventh staff continues the eighth-note patterns. The eighth staff continues the eighth-note patterns. The ninth staff continues the eighth-note patterns. The tenth staff continues the eighth-note patterns. The page concludes with a double bar line.

**F**

*p*

**G**

*p*

*pp* *f*

**Rondo.** *p*

1

## Violino.

A musical score for Violino, page 17. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of ten staves of music. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two sharps. The second staff continues the melody. The third staff features a first ending bracket labeled 'A' and a dynamic marking 'p'. The fourth staff continues the melody. The fifth staff features a first ending bracket labeled 'B'. The sixth staff continues the melody. The seventh staff features a first ending bracket labeled '1'. The eighth staff continues the melody. The ninth staff features a first ending bracket labeled '1'. The tenth staff continues the melody. The score is written in a standard musical notation style.

## Violino.

A musical score for Violino, page 18. The score is written in treble clef with a key signature of one sharp (F#). It consists of 13 staves of music. The first staff begins with a common time signature 'C' and a dynamic marking 'p'. The second staff begins with a 'D' time signature. The sixth staff begins with an 'E' time signature. The seventh staff begins with an 'F' time signature and a dynamic marking 'p'. The eighth staff begins with a 'G' time signature and a dynamic marking 'f'. The score includes various musical notations such as notes, rests, slurs, and fingerings (e.g., '1', '3'). The piece concludes with a double bar line on the final staff.